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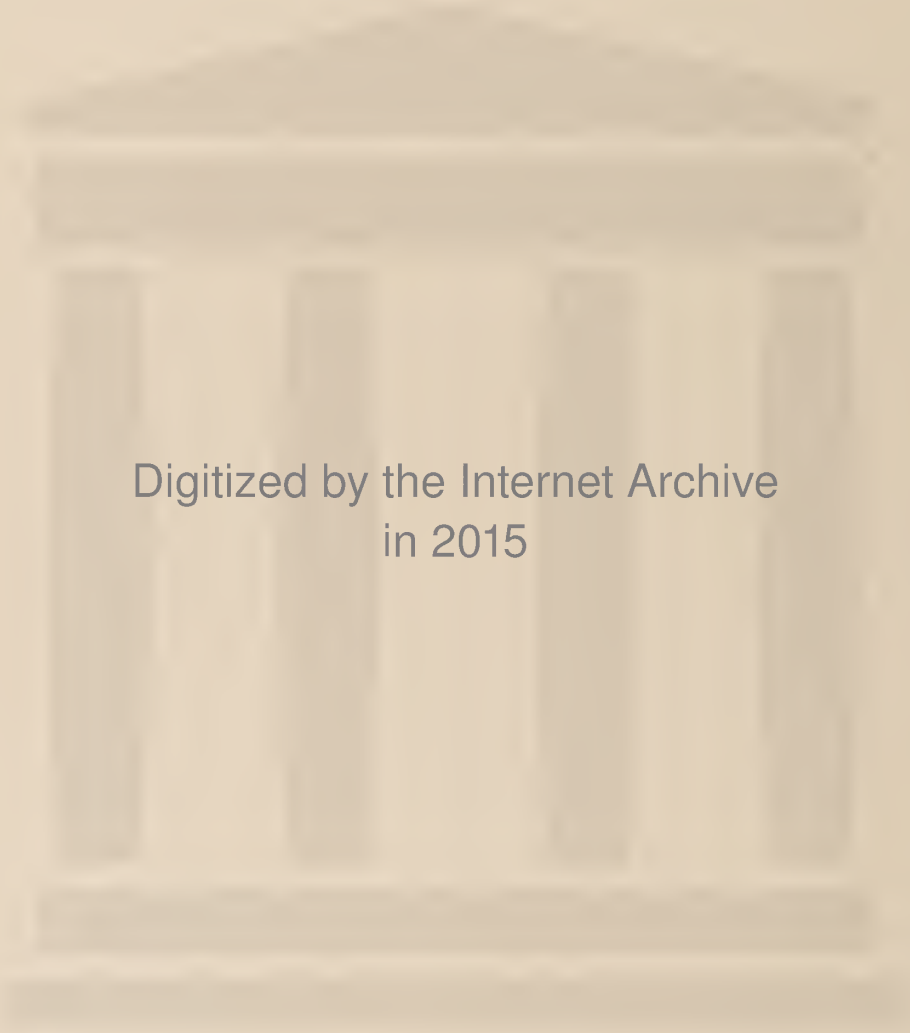

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OIL PAINTINGS AND WATER-COLORS BY GEORGE INNESS

FREE PUBLIC EXHIBITION

From Saturday · March 19 Until Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

Thursday Evening March 24 at 8:15 O'Clock

EXHIBITION & SALE AT THE

American Art Galleries

Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke

American Art Association · Inc

MANAGERS

1927

PORTRAIT OF THE LATE
GEORGE INNESS

Works by George Inness

THE COLLECTION OF

Mrs. Jonathan Scott Hartley

Sold by Her Order

Including Some of the Artist's Finest Paintings Never Before Exhibited, And His Entire Collection of Water-colors

Under Management of the

American Art Association

INCORPORATED

New York

1927

Priced Catalogues

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The AMERICAN ART ASSOCIATION · Inc

Designs its Catalogues
and Directs All Details of Illustration
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AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

INTRODUCTION

THE present collection, which is the property of Mrs. J. Scott Hartley, daughter of the late George Inness, comprises the last assemblage of paintings by Inness in the possession of his family. It is remarkable for an extremely important group of forty water-colors, which are in the highest sense of the word finished pictures, signed by the master; and which have never been outside Inness' family or, indeed, on public exhibition anywhere except in his own town of Montclair. These are largely studies of Milton and Montclair landscapes and paintings of the Roman Campagna and the Tyrolese Alps made by Inness in the 70's during his many sojourns in Italy.

Many of the more important paintings were given directly by George Inness to his daughter; thus, *The Coming Storm* was a wedding present from him on the occasion of her marriage with the well-known sculptor, J. S. Hartley. Others were inherited by her from her mother. Here again the public is privileged to view for the first time a group of important oil paintings which, with few exceptions, have never previously been on exhibition.

Several of the Inness landscapes were painted by him at Milton-on-the-Hudson on the farm of the hospitable Quakeress, Mrs. Asia Hallock, at whose house the family passed many delightful summers; of this period are the intimate paintings, *See-Saw* [No. 61], *Apple Trees* [No. 65], *On the Farm* [No. 72] and *The Orchard* [No. 75]. The most interesting of the Italian pictures is the brilliant *Washing Day Near Perugia* [No. 70], painted with swiftness and of extreme purity of color. *Niagara* [No. 71] is one of the smaller studies made by him for the well-known large canvass commissioned by Mr. Roswell-Smith, afterwards father-in-law of George Inness, Jr.; while of greater family interest is the early *First Roundhouse of the D. L. & W. R. R. at Scranton,* concerning which an amusing anecdote is told in the catalogue and which embodies one of Inness' favorite stories.

It will perhaps not be out of place here to recall briefly the career of the greatest American landscape painter. George Inness was born in Newburgh, N. Y., in 1825, his parents moving afterward first to New York City and then to Newark, N. J. An early disposition towards art was encouraged by elementary instruction, only to be interrupted by ill health; but in 1846 he was enabled to spend a few months of study under Regis Gignoux, a French painter with a studio in New York. Following this commenced a long self-apprenticeship, which the artist spent in almost passionate study of nature. In 1853 he was elected A.N.A. and full member in 1868; from 1871 to 1875 he was in Italy, by which time he had

acquired a European reputation, chiefly under the aegis of Benjamin Constant. After a full and vigorous life he died in August, 1894, suddenly, at the Bridge of Allan in Scotland, at the age of sixty-nine years.

Inness is represented fully in the Metropolitan Museum of New York and throughout the museums and private galleries of the country; the most important assemblage of his works in America being the remarkable Butler Collection of the Chicago Art Institute, to which an entire gallery is devoted, in fitting homage to the man who was acclaimed in his day as the foremost painter of his time.

American Art Association, Inc.

EVENING SESSION

Thursday March 24, 1927 at 8:15 O'clock

Catalogue Numbers 1 to 79 Inclusive

60.—

1. NEW MEDFORD

A dark figure is lying on the sand at the foot of a hill, which slopes down to the edge of the water; at the right the pale surface merging imperceptibly into the blue of the sky. Signed at lower left, G. Inness.

Water-color: Height, 4 inches; length, 6½ inches

40.—

2. TWILIGHT SKY

An acute study of a mood of the sea, pale blue water rolling in crested waves towards the darker foreground, the white sky suffused with pinkish cloud. Signed at lower right, G. Inness.

Water-color: Height, 4½ inches; length, 9¼ inches

100.—

3. IMPRESSION OF VENICE

A rapidly thrown together color synthesis, with blue sky and water surrounding the island on which are perched the buildings and campanile of the S. Giorgio Maggiore. Signed at lower right, G. Inness.

Water-color: Height, 5 inches; length, 9 inches

100.—

4. THE LAGOON, VENICE

Misty water and sky with the uncertain line of the shore of the city in the middle distance, topped by a campanile. In the right foreground, fishing boats with brown lateen sails, hard by mooring posts. Signed at lower left, G. Inness.

Water-color: Height, 5¼ inches; length, 10 inches

5. ACROSS THE CAMPAGNA

180.

A wide vista of green meadow with a band of woodland in the right middle distance terminating on the flank of a village with red houses. Blue summer sky with white cirrus on the horizon. Signed at lower left, G. INNESS.

Water-color: Height, 6¾ inches; length, 10 inches

6. ITALIAN DOORWAY

110.

The view is from the steps of a white stucco mansion in the immediate right foreground; before the eye of the spectator is a prospect of broad valley with woodland below, and, in the distance, hills in the sunshine under the palest of skies. Signed at lower left, G. INNESS.

Water-color: Height, 8¼ inches; width, 6¾ inches

7. NEAR CADORI

460.

Peasants are seated on the grass in the right foreground, on the edge of an abrupt dip from which emerge the tops of two tall cypresses. Beyond them is a rolling wooded valley with the white walls of a village and a convent perched on a rise at the right. Brilliant blue sky. Signed at lower right, G. INNESS.

Water-color: Height, 7½ inches; length, 10¼ inches

8. MILTON-ON-THE-HUDSON

310.

Three trees in the left foreground border the summit of a ridge; below is a broad wooded plain with houses, glowing almost white in the brilliance of the sunlight. Signed at lower left, G. INNESS.

Water-color: Height, 7¾ inches; length, 10⅜ inches

9. JUNE

200.

The bright sunshine illuminates the rolling green country and a copse of tall trees in full summer foliage; in a path in the right foreground are two figures. In the distance a lake is suggested under the shelter of a hazy far mountain. Signed at lower left, G. INNESS.

Water-color: Height, 6¾ inches; length, 12⅛ inches

10. OLIVE TREES AT TIVOLI

450. The windswept summit of a hill in the foreground, the spring foliage of the olive trees blown into wild shapes. Over the edge, the view drops sharply to the arable plain below with a white thread of road serpentining across the green fields. Signed at lower left, G. INNESS.

Water-color: Height, 6¾ inches; length, 11¾ inches

Illustrated in the *Life, Art and Letters of George Inness*, by George Inness, Jr., 1917, p. 82.

[See illustration]

11. NEAR TIVOLI

280. A cluster of pines and other trees with cushiony tops of leafage extending from the left foreground into the middle distance over the grass; beyond them the open plain lies in the sunshine. Signed at lower right, G. INNESS.

Water-color and pencil drawing: Height, 8¾ inches; length, 10¾ inches

[See illustration]

12. COUNTRY ROAD, ITALIAN TYROL

325. Two peasant women are making their way along a country road, curving between meadows at left and right. In the left middle distance, a straggling group of farm buildings and the white walls of the end of a village, under the shelter of jagged blue mountains towering into clouds. Signed at lower left, G. INNESS.

Water-color: Height, 7⅞ inches; length, 11⅞ inches

[See illustration]

13. NEAR CASTELLO

A hill-path breaks through between groups of tall dark cypresses. Through the gap is a glimpse of the white walls of a village, woods and far mountains over the valley below. Signed at lower right, G. INNESS.

210.

Water-color: Height, 10 inches; width, 7¾ inches

14. NEAR DURHAM, CONN.

A buttress of green foliage flanks on either side the open grass in the foreground, where stand two dark figures; in the middle distance a placid sheet of water with rising ground topped by a forest on the farther side. Signed at lower left, GEO. INNESS.

460.

Water-color: Height, 7¼ inches; length, 10⅝ inches

15. THE OLIVE ORCHARD

A man is seated on the grass in the sunlight in an open clearing surrounded by olive trees; behind are tall cypresses and a view of forest and lake with a village at the lakeside and green hills beyond. Signed at lower left, G. INNESS.

160.

Water-color: Height, 7½ inches; length, 10 inches

16. BARBERINI, ITALY

Rolling grassland with tall coniferous trees at the right and in the middle distance; beyond them rise tall mountains with scattered sparse vegetation and a village at the left; in the right foreground, a peasant woman in white blouse and pink skirt, descending towards two figures by the stream in the valley. Signed at lower left, G. INNESS.

270.

Water-color: Height, 6⅞ inches; length, 11¼ inches

17. THE DOLOMITES

The side of a hill drops abruptly across the immediate foreground, green and covered with dark cypress trees. On the other side of the intervening gap is a rugged array of mountains with jagged summits strewn with patches of snow, or pink in the sunshine. Signed at lower left, GEO. INNESS.

360.

Water-color: Height, 8¾ inches; length, 11½ inches

18. NEAR PERUGIA

375. Looking down the grassy hillside, the observer sees successively the fringe of an olive orchard, a cluster of tall elms and a rolling valley with scattered white houses and far hills. Signed at lower right, G. INNESS.

Water-color: Height, 11⅝ inches; width, 9⅜ inches

[See illustration]

19. THE ITALIAN HILLS

225. A man stands on the grassy mound of the left foreground; at left and right are trees, behind the former the squat shape of an old round tower. Below is the intense blue of a river, a village among the hills beyond and a vista of the plain. Signed at lower left, G. INNESS.

Water-color: Height, 7½ inches; length, 11 inches

[See illustration]

20. ITALIAN TYROL

500. Grassy hillside rising at left and right, with cypresses and coniferous trees scattered about. In the distance a chain of rugged mountatin peaks, gray before the billows of cumulus cloud. Signed at lower right, G. INNESS.

Water-color: Height, 7⅝ inches; length, 12 *inches*

[See illustration]

21. AN UPLAND VILLAGE IN THE ITALIAN TYROL

175.— Italian mountain landscape, the valley girt by swelling grassland with the white houses and church of a village clustered at the foot of a huge mountain washed by the sunshine. Going up the foreground road are figures of peasants. Signed at lower left, G. INNESS.

Water-color: Height, 8⅜ inches; length, 11¾ inches

22. TYROLEAN ALPS

325.— A deep grassy valley rising steeply to mountains on either side; in the foreground a line of coniferous trees. Perched on the hill at the left is a mansion. Signed at lower left, GEO. INNESS.

Water-color: Height, 8½ inches; length, 11¼ inches

23. NIAGARA

800.— In the right foreground the white foaming stream dropping to the broad smooth ultramarine of the lake below; behind it, brown hill with scattered vegetation and the white sheet of a cascade in the central middleground. Signed at lower right, G. INNESS.

Water-color: Height, 10¼ inches; length, 14¾ inches

24. EARLY SPRING, MONTCLAIR

175.— A sluggish river with a grassy sand bank rising to a green knoll at the right, crowned by a copse. In the distance, a mass of woodland. Scaled in squares for transference to canvas. Signed at lower right, G. INNESS.

Water-color: Height, 9¾ inches; length, 13¼ inches

25. ALBANO, ITALY

200.— On a grassy mound in the right foreground, a group of tall poplar saplings dominating the scene; behind them a hillside piled high with woods, in which nestle white-walled houses. In the left middle distance, beyond the fields, the village with its ancient fortified gate of brick. Signed at lower right, G. INNESS.

Water-color: Height, 12½ inches; width, 9¼ inches

26. S. GIORGIO, VENICE

300. In the right foreground, barges and a two-masted sailing vessel moored by the Dogana with its white tower; on the waters of the lagoon, gondolas and small steamboats are plying. Across the water is the first of the islands with the dome and campanile of S. Giorgio Maggiore. Signed at lower right, G. Inness, and dated Venice, 1872.

Water-color and pencil drawing: *Height,* 10 *inches; length,* 13⅜ *inches*

[See illustration]

27. STONE PINES

375.

A meadow with figures in the left foreground before a group of tall pines topped with flat cushions of foliage; at the right, a wooded rise. The figures and leafage washed in a monochrome of sepia against the sky and grass. Signed at lower right, G. INNESS.

Sepia water-color: Height, 10¾ *inches; length,* 15⅝ *inches*

Illustrated in *Life, Art, and Letters of George Inness*, by George Inness, Jr., 1917, facing page 30.

[See illustration]

28. OLD APPLE TREES

1075.

A typical Inness landscape of the finest quality. Lying in the grass is an old gnarled tree-trunk, struck with a small patch of high light; at the left, two saplings. On the farther edge of the meadow a clump of pollard apple trees, with an enormous spreading mass of foliage beautifully and delicately defined against the pale blue and white of the heavens. Signed at lower right, G. INNESS.

Water-color: Height, 9¾ inches; length, 12½ inches

Illustrated in the *Life, Art, and Letters of George Inness*, by George Inness, Jr., 1917, facing page 98.

[See illustration]

29. THE OLD ROMAN ROAD

275.

At the left, the road leading between high grass banks and tall trees to an old round-arched gate; a town with its clustered houses straggles across the middle distance and is dominated by the square white belfry of the church pointing into the sky. Signed at lower left, G. INNESS.

Water-color: Height, 9 inches; length, 14 inches

30. MOUNTAIN ROAD

250.

A peasant mounted on a horse, driving cows before him, is making his way down a country road away from the observer. At the left rises a grassy ridge partly stripped by bare granite rocks and supporting a cluster of trees. Signed at lower right, GEO. INNESS.

Water-color: Height, 10¼ inches; length, 14¼ inches

31. THE WOODLAND BANK, HASTINGS

225.

At left and right, slender trees with ragged depending foliage; between them a vista of plain with roughly indicated vegetation. Signed at lower left, G. INNESS.

Charcoal drawing: Height, 10¼ inches; length, 14½ inches

32. THE GORGE

375.

The bed of a mountain stream bordered by huge masses of granite rock, from which rise a sheer two hundred feet the sides of the chasm concealed behind a curtain of tangled greenery. Signed at lower left below edge of frame.

Water-color: Height, 13¾ inches; width, 10 inches

33. A BROOK IN THE CATSKILLS

700. The upper waters of a brook curving between granite rocks spanned by a trestle bridge. On either side, and in the background a curtain of hazy verdure with gray sky above. Signed at lower right, G. INNESS.

Water-color: *Height,* 10 *inches; length,* 14 *inches*

[See illustration]

34. MILTON, N. Y.

1075.

A mature landscape drawing, embodying a subtle sense of the gradations of light, economically expressed in monotone. A calm river, in which cattle are wading, flows into the right foreground, between meadows with masses of trees. In the left foreground, by a fallen dead tree, a fisherman in shirt-sleeves. Signed at lower right, GEO. INNESS.

Charcoal drawing with wash: Height, 11⅜ inches; length, 17¾ inches

[See illustration]

35. THE RIVER BANK

750.

An exquisite composition of pastel foliage colors. On a green mound in the left foreground are young bare trees with wildly straggling twigs, looking down on the meadow beneath; on the grass at the right is the figure of a boy. In the middle distance a gentle river winds between banks of pale gray-green woodland with early foliage, and reflects a part of the intense blue of the morning sky. Signed at lower left, GEO. INNESS.

Water-color: Height, 13⅜ *inches; length,* 19¼ *inches*

[See illustration]

36. A JUNE AFTERNOON

800.

Broadly treated, with an easy mastery of light effects. Trees fringe the grassy bank at the left, which merges into the gravel shoals of a river washing the right foreground. On the farther bank, meadows with beeches and oaks and a slowly undulating line of hills in the distance. Signed at lower left, G. INNESS.

Water-color: Height, 12¾ *inches; length,* 19¼ *inches*

[See illustration]

37. LANDSCAPE WITH RIVER AND TREES

800

The placid water winds leisurely in the left foreground, curling past a grassy bank at the left, crowned by trees; the undulating meadows of the right bank also fringed with scattered woodland, the detail of the foreground trees meticulously worked out. The whole valley is flooded with sunshine. Signed at lower right, GEO. INNESS.

Water-color: Height, 13⅜ inches; length, 19 inches

Illustrated in *Life, Art, and Letters of George Inness*, by George Inness, Jr., 1917, facing page 27.

[See illustration]

38. THE TURKEY

350.

Seated in the long grass is a small boy wrapped in a black coat and wearing a red cap, staring stolidly at a black turkey; behind them a hurdle fence crosses the meadow, other fowls seen through the gap. Running away along the left is a fringe of trees with spring foliage tangled up in the blue sky, with its masses of white cloud. In the right middle distance a copse. Signed at lower right, GEO. INNESS.

Water-color: Height, 19 *inches; width,* 13 *inches*

[See illustration]

39. UPPER REACHES OF THE RIVER

500. A pile of smooth-topped rocks, over the edge of which can be seen a light patch of water; the whole scene mantled behind with towering verdure. Signed at lower left, G. INNESS.

Water-color: Height, 10⅜ inches; length, 14½ inches

40. THE TROUT STREAM

375. A pattern of delicately modulated greens, the grass shadowed by an imperceptible curtain of trees with a suggestion of a stream curving into the foreground. Signed at lower right, G. INNESS.

Water-color: Height, 13 inches; length, 19 inches

OIL PAINTINGS

41. IN THE PASTURE

180. A glint of water in the foreground breaks the monotony of the enormous green plain extending as far as the horizon, beneath a darkening sky. Here and there the forms of black and white cattle. Signed at lower left with initials, G. I.

Board: Height, 5¾ inches; length, 8½ inches

42. AFTERGLOW

220. Red-brown earth in the foreground, with the upright form of a green poplar. On the green land in the middle distance are reddened trees and a house struck with orange light from the sunset. Above the distant hills a thread of pink cirrus cloud. Signed at the lower right, G. INNESS.

Board: Height, 6¾ inches; length, 8¾ inches

43. A SUMMER AFTERNOON

320. A group of tall tree-trunks at the left, and a drapery of foliage at the right, frame an arch through which is seen a prospect of wooded valley. The tones of the leafage are dominated by a body color of pale brown. Signed at lower left, G. INNESS.

Board: Height, 9¼ inches; length, 12¼ inches

44. CATSKILL MOUNTAINS

120.

A hump of black earth dipping at the right does duty for the range; the foreground in the middle distance is rough grassland with tangled green undergrowth, brooded over by the failing light. Signed at lower left, G. INNESS.

Board: Height, 7 inches; length, 12 inches

45. THE LOG

240.

A rounded cylinder of hewn tree-trunk lies in the grass and ferns; behind it the foliage of the edge of a wood, with the trunk of a beech tree at the left wreathed by emerald leaves.

Board: Height, 13½ inches; width, 12¼ inches

46. AUTUMN TREES

320.

A graceful pyramid of oaks and poplars with dark green and brilliant red foliage, rising from a mass of tangled green and brown bushes and undergrowth. Signed at lower left, G. INNESS.

Height, 10½ inches; width, 8½ inches

47. THE RED OAK

290.

Almost in the centre of the rolling land, with its patches of autumn greens and browns, is the brilliant feathery shape of a red oak, blazing among the patches of low-toned color. The sky is darkened by clouds at the zenith, almost obscuring a brilliant blue.

Academy board: Height, 9 inches; length, 14 inches

Painted near Montclair, N. J.

48. ROME, THE APPIAN WAY

200.

A delightful painting of the great road of which Inness made several larger studies on his Italian journey. In the foreground, the ruined arch of an aqueduct overgrown with moss and creepers, men mounted on donkeys passing slowly down the sunlit road into the valley below, the curve of the road visible in the left middle distance. Behind, the wooded country rises steadily towards the distant mountains.

Height, 12 inches; width, 9 inches

49. THE ROCK

330. In the left foreground, the rounded mass of rock, behind which is a cluster of tree-trunks. A green meadow, crossed by a path and fringed by trees and shrubs, lies in the sunshine behind it; brown hills are visible in the distance. Signed at lower left, G. INNESS.

Height, 10 *inches; length,* 14 *inches*

50. ETRETAT, NORMANDY

370. A deserted brown plain, with a patch of black scrub on the ridge forming a low mound against the horizon. An inky gray sky partly conceals roughly outlined patches of white high-lights. Signed at lower right, G. INNESS.

Board: Height, 12 *inches; length,* 17¾ *inches*

51. IN THE MEADOW

700. Among the long grass in the right foreground and middle distance are the immobile forms of a number of white and black cattle; the nearest in profile to the right beside a fallen tree. Behind them is a river on which is floating a boat, the flat grassland of the farther bank, with its thick bulk of green forest, and an horizon of lurid orange. Signed at lower left, G. INNESS.

Height, 12½ *inches; length,* 19 *inches*

52. EDGE OF THE WOODS

450. A clearing of grass girdled round by trees, the brown trunks of the nearer ones divined in the right foreground, amid grass of a brilliant green. Tiny patches of sky are visible through the yellowish foliage in the background.

Academy board: Height, 13 *inches; length,* 18½ *inches*

53. OLD AGE AND YOUTH

750. An allegory, depicting a young child in green embracing an old man with shirt and coat open, leaning on crutches and looking out to the right over the water, where the sky is ink black. Along the edge of the shore, vague youthful forms are rising to mock him with the challenge of Youth. Signed at lower right, G. INNESS.

Academy board: Height, 18 *inches; length,* 24 *inches*

54. ALEXANDRIA BAY

1525.

Swampy country with long lush grass, fringing a narrow stream on which is a boat containing two men; at the right are two children watching them, balanced at the left by the highlights on a freshly-hewn tree-stump. Behind is a rude shanty amid scattered rocks, trees and in the distance at the left, a trestle bridge crossing the stream, which has wound round a bend. The sky is a brilliant blue at the zenith and filled with a pale light low down to where, through a gap in the trees, are seen walls and a white tower. Signed at lower left, G. INNESS.

Academy board: Height, 16 inches; length, 24 inches

A typical painting of the beginning of Inness' last period.

[See illustration]

55. TARPON SPRINGS, FLORIDA

575.

A nocturne dominated by the opposition of brilliant blue sky and russet-brown earth; from the latter rise the slender poles of three saplings and the edge of a distant wood with a farmhouse nestling amid poplars at the left. The land is bisected by a causeway running straight away from the observer, and crossing in the foreground a pool of water reflecting the night sky. Signed at lower left, G. INNESS.

Academy board: Height, 18½ inches; length, 24½ inches

No. 54. Alexandria Bay

56. MILTON-ON-THE-HUDSON

2100.

In this painting great depth is obtained by the artifice of using a solitary flat screen of trees in the foreground. The land, which is at first of lush emerald grass and strewn with rocks, changes abruptly on passing this small cluster of saplings to swamp country, orange-brown and interspersed with pools of water, reaching to the horizon and bordered with a stripe of blue hills; the heavens are filled with white clouds, beneath which are small irregular patches of blue. Signed below at left of centre, G. INNESS.

Panel: Height, 17¼ inches; width, 16¼ inches

[See illustration]

57. THE SHAWANGUNK MOUNTAINS, N. Y.

475.

Pasture land, the mournful greenish-brown earth dropping away at the left into distant plain with a village in the valley near the curving shores of a lake; on the edge of the near road which winds down towards the town, a figure, possibly that of a shepherd watching his sheep. A hill juts out sharply in a promontory at the right, with figures of grazing animals silhouetted on its summit. The sky is gray and sapphire with a ribbon of pink low down. Signed at lower left, G. INNESS.

Height, 18 inches; length, 26 inches

No. 56. Milton-on-the-Hudson

58. THE ROMAN CAMPAGNA

1000.

The rounded arches of a viaduct, over which cattle are passing, crosses the valley, losing itself in a straggling mass of autumn trees at the left; in the right foreground the land is patterned with patches of brown, green and yellow. Behind, on a hill buttressed by trees, is a cluster of red-roofed white buildings knit into the trailing bulk of a town, which straggles down the hill, almost out of sight. As far as the eye can see, the view is of quiet green plain. Signed at lower right, G. INNESS.

Height, 12½ inches; length, 25½ inches

[See illustration]

59. AUTUMN EVENING

1600.

A variation of a favorite subject, to which the artist recurs again and again. Round trees at left and right, with russet autumn foliage, are silhouetted sharply yet vaguely against the blue-green of the evening sky. The brown land is filled with warm tones and lies still; under the trees is the dark, almost mystic, figure of a woman. Signed at lower right, G. INNESS.

Academy board: Height, 18 inches; length, 24¼ inches

60. WHITE TURKEYS

375.

A stone building stands at the left, the abutting wall crossing the foreground and broken by a narrow gap through which a confused flock of birds is passing. Behind it, at the left, and watching the turkeys, is the figure of a woman under a tree; at the right, the coop. A vista of wooded country is seen beneath a sky of the palest ultramarine. Signed at lower right, G. INNESS.

Panel: Height, 16 inches; length, 24 inches

No. 58. The Roman Campagna

61. SEE-SAW

1800.

The grass and the thick copse of trees behind are filled with a pure green color, glowing in the sunshine. In a corner of the field are figures of wood-cutters and the rounded forms of two huge tree-trunks lying in the grass; on one of them a man and a small boy are see-sawing on a plank, watched by the men and by a lady at the left in a white dress, carrying a red parasol. Signed at lower left, G. INNESS, and dated 1882.

Height, 15 inches; length, 26 inches

This picture was painted during one of the many delightful summers which Inness spent on the property of Mrs. Asia Hallock at Milton. The lady in the white dress is Mrs. George Inness, the wife of the painter.

[See illustration]

62. SPRINGTIME

4000.

A certain sympathetic draftsmanship is displayed in the carefully felt, wriggling contours of the foliage—a windblown mass of yellowish-green trees at left and at right, sensitively sketched in pencil and brightened with delicately toned color. The trees surround a small lake, the water of which reflects the pinkish cloud in the sky, and is bridged, where the trees come together, by a trestle.

Panel: Height, 20 inches; length, 30 inches

63. TWILIGHT POOL

525.

The near bank cuts sharply across the left hand bottom corner of the canvas; it drops suddenly to a small pool palely reflecting the uncertain light of the evening sky. Behind it, green meadows and an oblong bulk of forest bounded at its right end by three tall saplings with shivering brown foliage.

Height, 20 inches; length, 30 inches

No. 61. See-saw

64. THE BROOK

750. A grassy bank, with bushy undergrowth, and in the shadow of the edge of a wood, slopes gently down to the narrow waters of a stream flowing diagonally into the right foreground. On the right bank, brown and green shrubbery and an impenetrable mass of September forest. The trees and their reflections fill the whole atmosphere with multitudinous green tones. Signed at the lower left, GEO. INNESS.

Height, 22 *inches; length,* 28 *inches*

[See illustration]

65. APPLE TREES, MILTON, N. Y.

450. A hollow in the orchard, the meadow rising over a low undulating ridge in the middle distance to disappear between the curtains of green leaves which fringe it, broken by an irregular gap of light sky. The apple trees, with their short sturdy trunks and rugged branches are disposed, two on the ridge and one in the left foreground, deep-rooted in the grass. Signed at lower left, G. INNESS.

Height, 20 *inches; length,* 30 *inches*

Painted in the orchard of Mrs. Asia Hallock's property at Milton. Cf. No. 75.

66. SUNSET THROUGH THE TREES

825. A quiet scene reproduced with nervously scrawled brush strokes; two impenetrable piers of foliage interspersed with slender tree-trunks supporting a leafy arch in which is hung the fiery orange of the sunset. A species of yew-tree points sharply upwards from the ground into the heart of the light; near it, on the grass, is the dark figure of a man. Signed at lower left, G. INNESS.

Panel: Height, 18 *inches; length,* 24 *inches*

No. 64. The Brook

67. GREEN MARSHES

550. A misty atmosphere broods over the uncertain outline of the marshes; water and reeds closely intermingled into a smooth green compound of swamp land. In the right foreground, the figure of a man standing up in a flat-bottomed boat. On the farther shore is a screen of forest, the green of the trees blending with that of the reeds and narrowing in perspective down at the right. Signed at lower right, G. INNESS.

Height, 20 inches; length, 30 inches

[See illustration]

68. THE BOUNDARY LINE

1250. Painted with long assured brush strokes and blocked out quickly into graduated lights. In the foreground is a green meadow, of which the first part is in shadow; crossing this, the eye encounters a low fence dividing the canvas below the middle line and supporting the purplish trunks of a row of irregularly spaced trees, with summer foliage. Behind again is a field in sunlight, flanked by a mass of vaporous woodland. Sitting on the grass by the fence are roughly sketched figures. Signed at lower right, G. INNESS.

Height, 24 inches; length, 36 inches

The rapid study above is of the boundary fence between the properties of George Inness and his son-in-law, J. Scott Hartley, at Montclair, N. J.

No. 67. Green Marshes

69. LANDSCAPE, MONTCLAIR

1500. A broad brown band of meadow merges imperceptibly into green grass, the wide expanse broken only by a feathery-topped tree and the small figure of a man striding through the meadow at the right. The far boundary of the field at left and right is composed of the softly rounded green and pinkish masses of oaks and beeches, behind which can be dimly seen the village and low hills beneath chalky blue heavens. The atmosphere is soft and dewy, blending values and blurring perspectives into unimportant confusion. Signed at lower left, G. INNESS, and dated 1894.

Height, 24 inches; length, 36 inches

[See illustration]

No. 69. Landscape, Montclair

70. WASHING DAY NEAR PERUGIA

1450.

A narrow stream curves through the scene in the left foreground; on the edge of the water, under the lee of the high bank, are figures of washer-women in red blouse and blue skirt. Both banks are crowned by trees, the foliage of which melts together into a cloud of green; in the right middle distance a woman in a blue skirt is walking towards the open fields and the square mediaeval outbuilding in the distance. A picture delicately treated in color and swift movement of outline. Signed at lower left, G. INNESS.

Panel: Height, 17½ inches; width, 15 inches

This delightful picture was painted in 1874, during one of the two summers that Inness passed at Perugia.

[See illustration]

No. 70. Washing Day Near Perugia

71. NIAGARA

1500.—

A grassy mound of bank in the left foreground, at the foot of a stone pier of the bridge; on a boulder beside it, watching the spectacle, is the figure of a lady in a yellow dress. Before her, the whole boiling mass of bluish-black and green water with its clouds of flying spray rising from the rounded rocks at the foot of the falls. Signed at lower left, G. INNESS.

Height, 17 inches; length, 25 inches

This interesting canvas contains two separate studies of the falls, made by the artist from different viewpoints. It was one of the preliminary paintings preceding the large *Niagara,* commissioned by and painted for his friend, Mr. Roswell-Smith, founder of *The Century Magazine,* afterwards father-in-law of George Inness, Jr.

[See illustration]

No. 71. Niagara

72. ON THE FARM, MILTON, N. Y.

1175.

The farmhouse lies in the right middle distance behind a stone wall, with a clump of tall poplars and other trees. The meadowland extends away in the sunshine to the horizon; in the foreground are scattered saplings, hens pecking about in the grass, and a nursemaid wheeling a cheerful baby in a perambulator shaded by a red parasol, the infant beckoning towards the figure of an elderly lady in white blouse and cap, looking back from near the farmhouse. Signed at lower left, G. INNESS, and dated 1882.

Height, 17 *inches; length,* 24 *inches*

Another of the rarely intimate pictures painted by the artist on the estate of Mrs. Asia Hallock at Milton, where writers, among them Harriet Beecher Stowe, and artists gathered during the summers of the 'eighties. The baby in the perambulator is Miss Rose Hartley, the elderly lady Mrs. Hallock.

[See illustration]

No. 72. On the Farm, Milton, N. Y.

73. INTERIOR OF A WOOD

1550.

A glade, with the grass in shadow and ringed about by the trunks of six trees which lose themselves in a haze of spring foliage; an evanescent gap in the central middle distance admits only the vaguest glimpse of sky. On the circumference of the circle of trunks is a figure at the right. Signed at lower left, G. INNESS.

Height, 25 *inches; length,* 30 *inches*

[See illustration]

No. 73. Interior of a Wood

74. THE COMING STORM

6500.

A sky filled with cumulus, darkened at the left by a mass of inky storm clouds hanging over a farmhouse and a belt of woodland which extends across the whole plain, is faintly lighted at the left by the yellow rays of an invisible sun. In the meadow, brown and white cattle are grazing placidly; in the left foreground is a low rise of rough grass with a copse of trees, before it standing a shepherd in blue smock and straw hat, holding a crook, and accompanied by his dog. Signed below at centre, G. INNESS.

Height, 27½ inches; length, 42 inches

This noteworthy painting, one of the most maturely handled of all his works, was executed about 1880. It was originally given as a wedding present by the artist to his daughter, Mrs. J. S. Hartley.

[See illustration]

No. 74. The Coming Storm

75. THE ORCHARD, MILTON, N. Y.

1025

This distinguished picture embodies a profound study of shadows, falling on the fresh green grass of an orchard. The straggling wall crossing the middle distance is backed by thick woods slightly parted by a hesitant gap at the centre; by the wall is a single apple tree, a second set firmly in the left foreground and beautifully modeled by the play of light on its bark and branches. In the breaking-up of the grass by the effects of the dim light and the detail of the solitary wildflower in the foreground are seen the whole of Inness' profound observation of nature. Signed at lower right, G. INNESS.

Height, 30 *inches; length,* 34¼ *inches*

The apple orchard of Mrs. Asia Hallock's estate at Milton, of which Inness made many studies. This important painting is one of the freshest and most delightful works of his last period.

[See illustration]

No. 75. The Orchard, Milton, N. Y.

2700.

76. THE FIRST ROUNDHOUSE OF THE D. L. AND W. R. R. AT SCRANTON

A wide survey of plain, thickly wooded at the left, with a broad gray band of undulating hills in the background. In the centre of the scene, the scattered houses and main street of a village, with a station and roundhouse in the fields on the other side of the railroad track, which winds in a sinuous curve to subdivide into two tracks in the foreground. Rounding a bend is an early locomotive pulling a load of freight cars; in the distance are the company's remaining three trains. The grass rises gently to the near foreground and is scattered with tree stumps; on a mound beside a tree, a country boy in red waistcoat is looking down at the trains. Signed at lower left, G. INNESS.

Height, 34 *inches; length,* 50 *inches*

This painting was originally commissioned by the first president of the D. L. and W. R. R. Inness journeyed by stage to Scranton to make a preliminary sketch, lost his bag, and had to write his wife for funds. He returned and executed the present canvas; this was at first declared unsatisfactory by the railroad committee, who insisted not only that he show all four trains of the road but that the letters D. L. and W. appear on a locomotive. Inness demurred, but being in need of money was persuaded by his wife to make the necessary additions. The sequel may be quoted in Inness' own words: "Here, for instance, is a picture I made of Scranton, Pa., done for the Delaware and Lackawanna Company, when they built the road. They paid me $75 for it. Two years ago, when I was in Mexico City, I picked it up in an old curiosity shop. You see I had to show the double tracks and the round house, whether they were in perspective or not. But there is considerable power of painting in it, and the distance is excellent." [Obituary notice, *New York Herald,* August 12, 1894.]

This incident is also referred to in *Life, Art, and Letters of George Inness,* by George Inness, Jr., 1917, p. 111.

[See illustration]

No. 76. The First Roundhouse of the D. L. and W. R. R. at Scranton

77. THE MILL STREAM, MONTCLAIR, N. J.

4400. An autumnal harmony of russet-reds, browns and greens, knit by a number of strongly vertical lines. The grass and brown undergrowth at the left is fringed by a fence of tall bare birches and maples with russet foliage, the straight slender figure of a young girl among them on the left bank of the stream, which flows down in the foreground. At the right again, two tall trees, the gap formed by the stream filled in the distance by a square tower and a factory chimney rising from amid the houses of the village. Behind all is a vaporous bluish maze of forest, and on the whole scene the yellow light of late afternoon. Signed at lower left, G. INNESS.

Height, 30 *inches; length,* 45 *inches*

This picture was known in the Inness family as *Crump's Old Factory,* from the building in the distance. Mrs. Inness taking a fancy to the painting, the artist gave it to her, whereupon, knowing his impulses, she promptly placed it out of his reach by means of a painter's tall ladder. Inness made several attempts to recover the canvas, but was met with the ultimatum that if he wanted it he should get the ladder for it; it consequently remained untouched, and Inness afterwards confessed that he liked it very well indeed.

78. THE OLD BARN, MONTCLAIR, N. J.

4200. A bold synthesis of leading colors expressed by the cleverly indicated mass of an orange-brown barn at the right, before it standing the figure of a woman in blue; at the left, the edge of a forest with bluish-green shadows under the trees. On the brilliant emerald of the grass at the extreme left is a man in red cap, white shirt and blue trousers, pushing a wheel-barrow. Signed at lower left, G. INNESS.

Height 30 *inches; length* 45 *inches*

One of the last works executed by Inness and a study of the barn on the family property at Montclair. This picture has always been in the possession of Mrs. J. S. Hartley, George Inness' daughter, and has never been placed on public exhibition.

79. THE END OF AN AUTUMN DAY

1550.

In gray-greens and yellows, a neutral tonality is suggested, robbing the tall woods in the middle distance of their outline and their reflections; behind them is a belt of orange sunset low down in a sky of pale turquoise. At the left are trees by the pale surface of water and a tall sapling; in the right foreground, the figure of a man stacking wood. Signed at lower right, G. INNESS.

Height, 32 *inches; length,* 42 *inches*

The End of an Autumn Day was painted in 1894, and is one of the last works executed by Inness.

[END OF SALE]

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